

NATIONAL SCHOOL

FOR THE BANJO by
ALFRED A. FARLAND.

COMPLETE!
SYSTEMATIC!

FEATURES.

1. It teaches the Elements of Music thoroughly, the explanations given being the clearest and most comprehensive ever published.
 2. The scales, exercises, studies, etc., in all major and minor keys are arranged *systematically*. They are also *correctly fingered*, and more *carefully graded* than in other works.
 3. A "Guide to Practice" is included in the contents. This feature should be appreciated by those who are compelled to become *self-taught players*.
 4. It contains accompaniments (chords below the 5th position) in all major and minor keys.
 5. Among the contents will be found a series of 24 *Etudes* (one in each key) which render it comparatively easy to learn all chords at, and above the 5th position. These *Etudes* are *splendid exercises* and will enable students to acquire a *thorough, practical* knowledge of the fingerboard in the shortest time possible.
 6. It contains full instructions in harmonics, right-hand harmonics, the drum slide, thimble playing, the drum roll, etc., with exercises and pieces for practice.
 7. IT IS THE ONLY WORK IN THE MARKET WHICH TEACHES THE CORRECT MANAGEMENT OF THE RIGHT HAND, (by means of signs placed under the notes). This feature alone is worth more than double the price of the book, and will be appreciated by those who have heretofore been compelled to struggle along in the dark, with little or no instruction in this very important matter.
 8. It is the only banjo method published which contains *complete* instructions in "tremolo" playing with exercises and beautiful solos for practice.
 9. It teaches a new system of fingering which enables the performer to play with ease passages heretofore considered impossible to execute upon the banjo with good effect, and
- LAST, BUT NOT LEAST. It contains a large collection of the very best banjo music ever published, embracing 20 first-class concert selections; 10 beautiful waltzes; 6 familiar themes with elegant variations; 5 brilliant marches; 2 splendid operatic selections; 1 good funeral march; and a large number of teaching pieces: pretty waltzes, mazurkas, idylles, lively galops, polkas, schottisches, gavottes, clogs, minor jigs, reels, etc., etc., systematically and progressively arranged in all keys. These features combined undoubtedly make

"NATIONAL SCHOOL" the King of all Banjo Instructors.

BEGINNERS.

"NATIONAL SCHOOL" opens to you the *shortest* and best possible road to proficiency, therefore do not waste time trying to learn "by ear," and forming bad habits in fingering, but purchase a copy, engage a good teacher, and learn to play correctly by note. If you cannot get a teacher, do not despair, as "NATIONAL SCHOOL" will enable you to learn without one. The Elementary portion of this work, being *clear* and *comprehensive*, will enable you to master the rudiments in a short time; and, as the exact management of *both* hands is indicated, throughout the book, by signs and figures, there can be no excuse for not fingering correctly.

If you have made some progress, but are still unable to read in the positions, "NATIONAL SCHOOL" will enable you to overcome this difficulty in less time than any other work in the market. It is positively the best book for beginners ever published.

ADVANCED PLAYERS.

No doubt you have often been led into purchasing extensively advertised pieces and books only to find them worthless. Do not let this prevent you from ordering "NATIONAL SCHOOL," however, as, aside from the fact that the adoption of the system of fingering taught therein will improve your execution wonderfully, you cannot fail to be delighted with the music it contains, most of which is new and well worth three times the price of the book.

Should you desire to teach the banjo, "NATIONAL SCHOOL" will enable you to fit yourselves for this work in the least time. Do not fail to order at once. You will be PLEASED with it.

PROFESSIONAL BANJO ARTISTS.

If you wish to add to your repertoire new and *taking* solos for Minstrel or Variety business; splendid concert selections; neat, expressive pieces for private receptions, musicales, etc.; difficult solos for banjo "recitals;" sacred pieces (elegantly varied) for church "musical and literary entertainments," etc., order a copy of "NATIONAL SCHOOL." It contains the best of material for all occasions, and you cannot fail to be perfectly satisfied with it.

TEACHERS.

By adopting "NATIONAL SCHOOL" you can advance your pupils more rapidly and correctly in music than you can with any of the older methods, and with less labor, as the material in this work, being arranged progressively in *all keys*, will enable you to teach them *thoroughly* and *systematically* without going to the trouble of writing lessons, as conscientious teachers have heretofore been compelled to do.

"NATIONAL SCHOOL" is not an experiment. Previous to its publication, every portion of it was subjected to that best of all tests—actual use in teaching—with the most gratifying results, and an examination of it will convince you that it is the very best banjo method in the market. Best for beginners, best for advanced players, best for professional artists, and *best for teachers*.

INCOMPARABLY
THE
BEST.

THE KING OF ALL
BANJO METHODS.

NATIONAL SCHOOL

IS THE ONLY BANJO METHOD PUBLISHED

NATIONAL PARADE MARCH.

BANJO.

By ALFRED A. FARLAND.

INTRO. *ff* *mf*

7 Bar.....15*.....13*.....7.....13*

f *mf* *f*

12.....2 Bar.....7 Bar.....

mf *f* *cres* *cen*

6 Bar.....

do. *f*

ff

5 Bar...7 Bar..

3*.....2*.....7 Bar.....7 Bar.....9 Bar.....

ff *cres*

13* 12 Bar.....7 Bar.....

cen *do.* *f* *z* *FINE.*

TRIO. *f* *mf*

f *mf*

Copyright, 1891, by A. A. FARLAND.

* Which is Complete in Every Particular

* Which Contains Pieces in All the Major and Minor KEYS.

* Which Contains Complete Instructions in Tremolo Playing

* Which Teaches the Correct Management of the Right Hand.

Which Contains Over
20 FINE CONCERT SOLOS.

BANJO PLAYERS

A TRIAL OF THE SYSTEM

OF
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NATIONAL PARADE MARCH. Concluded.

3

Musical score for National Parade March, Concluded. The score is written for a single melodic line on a treble clef staff with a key signature of two sharps (F# and C#). It consists of 8 measures. Measure 1 has a '3' below it. Measure 2 has a '3' below it. Measure 3 has a '1' above it. Measure 4 has a '2' above it. Measure 5 has a '6*' above it. Measure 6 has a '5 Bar.....' above it. Measure 7 has a '7*' above it. Measure 8 has an '8*' above it. The score ends with a double bar line and a 'D.C.' (Da Capo) instruction.

"BEGINNER'S FAVORITE" WALTZ.

BANJO.

By ALFRED A. FARLAND.

Musical score for Beginner's Favorite Waltz. The score is written for a single melodic line on a treble clef staff with a key signature of two sharps (F# and C#). It consists of 16 measures. Measure 1 has a 'mf' (mezzo-forte) dynamic marking. Measure 2 has a '3' above it. Measure 3 has a '3' above it. Measure 4 has a '3' above it. Measure 5 has a '3' above it. Measure 6 has a '3' above it. Measure 7 has a '3' above it. Measure 8 has a '3' above it. Measure 9 has a '3' above it. Measure 10 has a '3' above it. Measure 11 has a '3' above it. Measure 12 has a '3' above it. Measure 13 has a '3' above it. Measure 14 has a '3' above it. Measure 15 has a '3' above it. Measure 16 has a '3' above it. The score ends with a double bar line and a 'D.C. al Fine.' instruction.

Copyright, 1891, by A. A. FARLAND.

THE
BEST - IN - USE.

ALL Capable, Competent, TEACHERS Conscientious

A FEW OPINIONS.

San Antonio's (Texas) leading teacher writes as follows:

Dear Sir:—After a thorough trial of your new National School I consider it superior to all others, its contents being pleasing as well as instructive. * * * Your system of fingering, after a little practice, enables one to make rapid runs and repeated notes with surprising ease and facility. * * * Your book certainly leads them all, and is bound to be appreciated by competent performers and teachers. The "thumpers" will let it severely alone. I enclose postal note for another copy, which please forward at once. Yours truly,
Cor. 5th and Ave. B. C. S. MATTISON.

From Kansas City's famous teacher and composer:
Dear Sir:—Your book, the National School, received and is first class. Will do all I can for you here. Very truly yours,
SEATTLE, WASH., Oct. 10, 1890. C. L. PARTEE.

MR. FARLAND—*Dear Sir:*—Your book, the National School, is at hand. I find it the most complete work for the banjo published, first-class music, instruction, &c.
Yours truly,
O. R. BABBITT,
506 Main St.

Teacher of Banjo.
Kilber & Gill, Banjoists, and manufacturers of the Perfection Banjo transposing bar, write as follows:

Dear Sir:—The three copies of National School to hand, and we enclose amount for two more.
We cannot praise this work too highly. It is, without a doubt, the most thorough work for the banjo ever published, for professionals as well as beginners. * * * Banjoists that play readily in the flat keys are few, and your work will be the means of creating a great many more. * * * Should you desire, at any time, to get a testimonial from us we will serve you with pleasure, as your work is a commendable and deserving one.

Very respectfully,
KILBER & GILL.
2602 Franklin Ave.

62 REYNOLDS ARCADE, ROCHESTER, N. Y., Mar. 3, 1891.
Dear Sir:—Please send 1 doz. National School. Have been obliged to order by wire heretofore, being too busy to write. Am very well pleased with it.
Yours truly,
E. H. FERGUSON.

[Mr. Ferguson, having used 6 doz. during the season of '90 '91, evidently is, as he says "very well pleased with it."]

201 N. MAIN ST., BLOOMINGTON, ILL., May 2, 1891.
Dear Sir:—Have been using a copy of your National School for the past three weeks and consider it the most thorough and complete method for the banjo ever issued. Please let me know price to teachers and oblige,
Yours respectfully,
W. H. JOHNSON.
From Cleveland's well-known soloist and teacher.

336 BRIDGE ST., CLEVELAND, O., July 24, '91.
A. A. FARLAND, ESQ.—*Dear Sir:*—I have been using your work, the National School, for about a year now and cannot refrain from writing a few words in its praise. During my twenty years' experience as a performer and teacher I have seen all the books published for the banjo, but must say that National School is, by far, the best instructor that has ever come under my notice. Am particularly well pleased with the Etudes, as they are splendid exercises and very useful in teaching pupils to read in the "positions." The Elementary portion is clear and concise, while the music it contains is much better than four-fifths of the sheet music published. I consider "The 15th Regiment Quickstep," "In the Twilight," and your arrangements of "Miserere," "Auld Lang Syne," "Sweet Home," &c., alone, well worth the price of the book to any soloist who desires really fine selections for the stage or parlor.

Was somewhat skeptical in regard to any new system of fingering, but find by experience that your system enables one to execute the most rapid scale passages, chromatic runs, &c., with comparative ease, and brings a class of music within the scope of the banjo, that it would be impossible to play in any other manner with good effect. You certainly deserve the thanks and patronage of all banjo teachers and players, and hoping you will receive the same, especially the patronage, I remain,
Very truly yours,
JAMES O'NEILL.

BESIDES MANY SPECIAL FEATURES NOT FOUND IN OTHER WORKS NATIONAL SCHOOL CONTAINS THE FOLLOWING CHOICE MUSIC.

1. Sue Polka. A and E. A pretty little piece for beginners.
2. Alice Schottische. A and E. Another of the same kind.
3. Sunbeam Waltz. A and E. A bright little piece which will please advanced players, as well as beginners.
4. Annie Laurie. A. Good arrangement of this popular melody.
5. Starlight Polka. A and E. Good exercise in thirds.
6. Little Gem Mazurka. A and E. A pretty little teaching piece, being a good exercise in sixths.
7. Parachute Galop. A. Splendid with banjo or piano accompaniment.
8. Minor Reel. F sharp minor. A good reel, sure to please all lovers of this class of music.
9. Triplet Clog. E. Very fine.
10. Oneil's Parade March. E and A. A splendid 6-8 march, suitable for concert, A sure hit.
11. Irish Jig. E.
12. Picnic Reel. E and C sharp minor. A hummer.
13. Mocking Bird. 3 vars. E. The most effective arrangement of this popular melody ever published. Splendid finale, and not difficult. Concert banjoists should not fail to add this to their repertoire.
14. Silvery Bells. E. Very pretty. Good exercise in harmonics.
15. Charming Waltz. E, C sharp minor, and A. A fine waltz, very appropriately named. Splendid with guitar accompaniment.
16. Little Cupid Schottische. A and D. Pretty, and not difficult.
17. Artistic Mazurka. A, E and D. A very fine mazurka, sure to please.
18. Snow Flake Polka. D and B minor. A sweet little piece, sure to become a favorite.
19. Moonlight on the Allegheny. Waltz. B and E. A splendid concert selection. Quite difficult.
20. Carrie Schottische. E, A and B. Another brilliant composition, which never fails to get an encore.
21. Rocket Galop. B, G sharp minor, and E. Full of "vim." Splendid with banjo or piano accompaniment.
22. Viola Mazurka. G, D and C. A neat expressive piece, for the parlor.
23. Irish Jig. E minor.
24. Wedding Bells. Waltz. F sharp major. A good one.
25. Pure as Snow. F sharp, D sharp minor, and B. A fine arrangement of Lange's beautiful idylle. Just the thing to play at a musicale or private reception.
26. Lohengrin March. C. The best banjo arrangement of this well-known composition in the market.
27. Farland's Minor Jig. A minor. Will tickle you to death.
28. Funeral March. A minor. This number will suit all who want something fine in the way of a funeral march.
29. Penn Avenue Jig. A minor. A great favorite.
30. Apple Blossoms Waltz. F, C and B flat. A sweet, pretty cotaposition, sure to please all.
31. Figaro Polka. F, D minor and B flat. A bright, chipper affair. Very good.
32. Laughing Eyes Mazurka. B flat and E flat, with changes. Everybody likes this. Not difficult.
33. Princess Gavotte. B flat, G minor and F sharp major.
34. Lancashire Clog. E flat and B flat. Fine clog for dancing, and not difficult.
35. Danube Waves Waltz. C minor and A. flat. Quite difficult.
36. Danse Eccossais. A flat. A bright little dance. Not difficult.
37. Camp of Gypsies. F minor and A flat. This is great, and will undoubtedly become a great favorite with good players. Difficult.
38. Bijou Waltz. D flat and A flat. A very pretty little waltz, not very difficult.
39. Orange Blossom Schottische. D flat and B flat minor. This is fine.
40. Fifteenth Regiment Quickstep. A and D. A brilliant quick march in 2-4 time. Sure to get an encore.
41. Last Rose of Summer, with tremolo variation. A. Very effective when well played.
42. Miserere. From Il Trovatore. A minor and A major. Very fine tremolo arrangement of this beautiful composition. Brilliant finish. One of the finest concert selections in the market.
43. Nearer, My God, to Thee. Three brilliant variations and beautiful tremolo finale. A. The best arrangement ever published. Just the thing for church entertainments. Difficult.
44. Home, Sweet Home. Three fine variations and tremolo finish. Soprano, alto and accompaniment. A. Positively the finest arrangement in the market. Difficult.
45. Myosotis Waltzes. Complete, with Intro. and Coda. A, F sharp minor, and D. Fine tremolo arrangement of these beautiful waltzes. Good players will appreciate this. Quite difficult.
46. In The Twilight. A. A beautiful tremolo solo, with brilliant variation. One of the most effective concert selections ever published. Difficult.
47. Auld Lang Syne. A. A splendid introduction, three variations and grand finale, make this selection one of the most brilliant and taking solos for the stage ever issued. Difficult.
48. L'Ingenue. G. Fine arrangement of Ardit's celebrated gavotte. Difficult.
49. Funeral March of a Marionette. Complete. D minor. Very difficult.
50. Madeleine Waltzes. Complete with Intro., 5 waltzes and Coda, exactly as performed by A. A. Farland. Very difficult.
51. Old Time Jig (stroke). A.
52. Twenty-second Regiment March (stroke). A and E. The most taking arrangement of this popular march in the market. Not very difficult.

All printed from the finest engraved plates on 70 pound paper, full sheet music size. Handsomely bound in flexible cloth, with title in gold.

PRICE, \$2.50.

Address all Orders,

ALFRED A. FARLAND,

140 FIFTH AVENUE,

PITTSBURGH, PA.

Who Have
Examined
NATIONAL
SCHOOL
Except
Those
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Music
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Teaching
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Pupils.